

The background of the entire page is a faint, repeating pattern of musical staves with notes and clefs, creating a textured, musical backdrop.

The Gramophone Shop, Inc.

*Record Supplement*

for

March, 1950

EIGHTEEN EAST FORTY-EIGHTH STREET  
NEW YORK 17, N. Y.

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## ABBREVIATION INDEX

AL	Allegro (USA)	HS	Haydn Society (USA)
AS	L'Anthologie Sonore (France & USA)	INT	International (USA)
BAM	Boîte à Musique (France)	IRCC	International Record Collectors Club (USA)
C	Columbia (USA & Europe)	LON	London (England)
CC	Capitol-Classics	LUM	Lumen (France)
CET	Cetra (Italy)	MC	Musicraft (USA)
CH	Concert Hall (USA)	MER	Mercury (USA)
CMM	Columbia Set (USA)	MW	Hargail (USA)
CMMV	Columbia Vinylite Set (USA)	OL	L'Oiseau Lyre (France)
CMX	Columbia Two-Record Set (USA)	P	Parlophone (England)
CRS	Collector's Record Shop (USA)	PAT	Pathé (France)
CS	Cetra-Soria (USA)	PD	Polydor (Europe)
CT	Capitol-Telefunken (USA)	T	Telefunken (Europe)
D	Decca (USA)	TC	Technicord (USA)
DG	Deutsche Grammophon (Ger.)	U	Ultraphon (Czechoslovakia)
ED	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	WDM	Victor 45 RPM record or set (USA)

(All other record makes listed are fully spelled out.)

Note: LP following the above abbreviations symbolizes  
a microgroove 33-1/3 RPM record or set.

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# THE GRAMOPHONE SHOP, Inc.

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# The Gramophone Shop, Inc.

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Vol. XIII

*Record Supplement for March, 1950*

No. III

## NEW PRICES ON ENGLISH HMV RECORDS

12" Red Label (DB, EJ, D series) .....	\$1.85
10" Red Label (DA, E, EW series) .....	\$1.31
12" Plum Label (C, EH, Z, etc., series) .....	\$1.57
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These new prices apply to the ENGLISH HMV records only. Records imported from Italy, France, Switzerland etc. remain at the usual price.

**Bach: Mattheus-Passion — "Complete" recording**  
(Sung in German). Soloists, Boys' Choir of St. Hedwig's Cathedral, Choir and Symphony Orchestra of the Berlin Radio conducted by Fritz Lehmann. Four 12" LP records in album set VOXLP-DLP6070, \$24.75.

Soloists include: Elfriede Trötschel (soprano), Diana Eutrati (contralto), Helmut Kreps (tenor & Evangelist), Dietrich Fischer-Dieskau (baritone & Jesus), Friedrich Hürtel (bass & Judas, Peter, Pilate, the High Priest), with Silvia Kind (harpsichord) and Paul Hoffmann (organ).

The present performance of the St. Matthew Passion was recorded in Berlin in September, 1949. It is evidently a performance prepared for a radio broadcast. There are certain extraneous sounds which give the impression that an audience was present at some times. Apparently the work was recorded on tape and processed in this country, for there are some instances of bad splicing, particularly in No. 64 of the score. Also there seems to be an unaccountable omission of seven and a half bars in the orchestral introduction of No. 26, Ich will bei meinem Jesu wachen (beginning of side 3). In No. 19, Ich will dir mein Herz schenken, the da capo introduction of six bars is omitted. The general nature of the recording makes it seem as though these were included in the actual performance, but were somehow omitted in the processing of the masters from the tape. Aside from these rather petty details, the recording is most impressive.

The soloists vary considerably. The Evangelist is the most effective. He is completely new to records as far as can be traced, as are the other soloists. He maintains a high level of vocal style

throughout the long performance. The other soloists are all good, but are hardly in a class with the tenor. The conductor had made some records for German Odeon during the war, but as far as can be traced, this is his first recording to become generally available in this country. His tempi are sometimes on the fast side, but in general, he keeps the performance moving at all times. The organ is used for the continuo in the recitatives, in contrast to the harpsichord used in the Leipzig recording (G-DB6516/31 or G-DB9165/80, \$29.32), reviewed in January 1948.

All in all, the present performance may be most heartily recommended.

**Bach: Brandenburg Concertos No. 4 in G major and No. 6 in B flat major.** Stuttgart Chamber Orchestra conducted by Karl Münchinger. 12" LP record, LONLP-LLPI44, \$5.95. (Not yet available on 78 RPM).

The soloists in the Concerto No. 4 are Reinhold Barchet (violin), André Pepin and Alphonse Roy (flutes). In No. 6 they are Heinz Kirchner and Frenz Beyer (violins), Siegfried Barchet ('cello).

These are the first two of a projected complete recording of the Brandenburg Concertos on LP by the Stuttgart Chamber Orchestra. The quality of performance and orchestral playing is far above average and the recording is spacious and clear. A harpsichord is used for the continuo. Particular mention should be made of the conductor, Karl Münchinger, a new name in the recording world as far as can be traced. He will become more widely known if future releases maintain the high standard set by these performances.



Bach: Passacaglia and Fugue in C minor (arr. Respighi) (3 sides) & Weihnachts-Oratorium — No. 10, Sinfonia (Shepherds' Christmas Music) (1 side). San Francisco Symphony Orchestra conducted by Pierre Monteux. Two 12" records in abum set VDM-1340, \$3.50. (Also 7" 45 RPM: VWDM-1340, \$2.31).

Ottorino Respighi made his orchestral transcription of Bach's Passacaglia and Fugue in C minor at the request of Arturo Toscanini, who conducted the first performance at a concert by the Philharmonic-Symphony Orchestra of New York on

April 16, 1930. Since then it has become one of the most popular of the many transcriptions of this work, for it is conceived in purely orchestral colors. The orchestrator was not attempting to make an orchestra sound like an organ. It is perhaps a flashier transcription than Stokowski's, but is likewise more exciting, especially when played as it is in this performance by the San Francisco Orchestra. The recording as such is resonant and clean. The Bach Sinfonia on the last side is in sharp contrast to the other work, being quiet and meditative. It also receives fine recording.

**Compenius Organ Album.** Finn Videre (playing on the Compenius organ, built 1610) Six 12" automatic imports in album set GSC-8, price complete with album and illustrated booklet \$15.00.

Contents: Samuel Scheidt (1587-1654): Magnificat Secundi Toni; Girolamo Frescobaldi (1583-1643): Canzone dopo l'Epistola (from Messa delli Apostoli); Heinrich Scheidemann (1595-1663): Praeambulum in D minor (dated Jan. 10, 1637); Antonio Cabezon (1510-1566): Tiento del quatro tono & Diferencias sobre El Canto del Caballero; Jean Titelouze (1563-1633): Magnificat quinti toni; Melchior Scheidt (1593-1667): Praeambulum in G minor; Orlando Gibbons (1583-1625): Fantasia in A minor; Jan Pieterszoon Sweelinck (1562-1621): Hymn "O lux beata trinitas"; Jakob Praetorius (1586-1651): Praeambulum in F major; Michael Praetorius, (1571-1621): Hymn "Alvus tumescit virginis".

In the domain of music, as well as in that of our individual experience, time has a singular trick of looping back on itself. Both great and small spiraling swings return magnetically to certain areas explored previously on different levels and in different lights. Such scenes are at once nostalgically familiar and disturbingly strange: their whole aspect is known, yet changed, as so indeed are the art itself and our own selves. And while we commonly speak on such occasions of a "new insight into the past," perhaps what we really mean is a clarified perception of the present. Like meeting an old friend we have not seen for years, we suddenly are aware of unsuspected changes in ourselves by observing the apparent ones in him. The revelation works both ways and always with dramatic shock:

*"... both a new world  
and the old made explicit . . ."*<sup>1</sup>

All this may sound rather pretentious, but I'm driven to such philosophizing by the strong need to find some plausible explanations, first for the extraordinary effect the present Compenius organ records have on me, then for the special appeal I'm confident they will have to many other listeners, and, perhaps above all, for the "secret" of their purely musical (rather than obvious historical and technical) significance in the world of today.

If I brazenly put myself first, it is because one of the "time-loops" I spoke of above is in my own chronology: nearly twelve years ago I wrote in these same *Supplement* pages about several Danish HMV records in which a then unfamiliar name to me, Finn Videre, played music by Cabezon, Frescobaldi, Scheidt, Sweelinck, and others on the historic organ built in 1610 by Esaias Compenius of Wolfenbüttel. That was the first time, to my knowledge, that a genuinely old

organ (one with no metal pipes whatever and one still tuned in the old untempered scale) had been recorded, and I found the difference in quality arresting enough to exclaim: "Here we have a true notion of how Bach's (and his contemporaries') organ works sounded in their own day; for purity and loveliness of tone the organ here is infinitely superior to any modern instrument I have ever heard on records or off!"

Now that the Compenius organ and Finn Videre truly came into their own on the finest of postwar European recordings, I relish this return as guest reviewer to the *Gramophone Shop Supplement's* familiar pages as a welcome opportunity, not to take back any of my earlier words, but to strengthen and substantiate them in the intenser illumination of a time-loop revelation. The significance of the Compenius organ has dual aspects for me today: on one hand I am immediately delighted by what I'm hearing at this moment. On the other I remember not only my pleasure in what I heard twelve years ago, but even better how what I heard then reverberated in my mind long after the actual tones had been forgotten by my conscious mind. My years of "digesting" one experience have proved to be an invaluable preparation for plumbing the profoundest worth of another, and (for me, at least) a sure augury of the new one's power to wear and endure.

If I stress my personal approach, it is because I have found that one infallible test of the importance and vitality of any work of art is the ability of its initial effect to persist in one's unconsciousness, to emerge from time to time on the surface of one's mind with an obstinate resistance to the usual obliterating influences of forgetfulness, and actually to *grow* in potency and stature during its long periods of "incubation."

<sup>1</sup> T. S. Eliot: *Four Quartets* (Harcourt Brace & Company, New York, 1943).



The tonal qualities of the Compenius organ (even more than the great music played on it and the high musicianship of the organist) have had such a growth in my memory. Impressed as I was at first hearing, the uniqueness I merely recognized then was not fully realized until much later. Indeed it is only now, when I can compare the actuality of the new records with my developed memory of the old ones, that I feel I can savor all the poignant beauty and distinctive individuality of this remarkable instrument's qualities. Of course, they still escape the power of any words to describe: all I can do is to attempt to communicate my own experience by describing *it*, rather than its source. But hopefully that is perhaps the best means I can command of arousing the desire of other listeners to hear these discs for themselves and to share my experience in their own ways.

Moreover, my highly personal chronicle really has some bearing on a larger truth: my private time-loop can be considered as imaging (*in petto* and in microcosm) a mightier spiral of music-history itself. Music today, as represented by the interests of composers and the tastes of acute listeners, has made a grand return to the exploitation of many of the same possibilities in expressive coloration that most keenly stimulated musicians and listeners of the early seventeenth century. Perhaps excessive familiarity has dulled to a considerable extent the charm of eighteenth-century tonal pastels and the rich, thick pigments beloved of the nineteenth century. Anyway, we seem to turn today most avidly to purer, fresher, more vibrant, much bolder, and even rawer colors: in visual art, it is to those of true fresco, for example; and in music it is to those represented so vividly by the wooden stops and untempered scale of the Compenius organ and the music Finn Viderø plays so well on it.

So here, too, time returns on itself and what seemed so new and dramatic some four centuries ago has a wondrously fresh, vital, and powerful impact on our "modern" sensibilities.

Again we can turn to Eliot as a poetic spokesman for what is the temper of his — and our — age:

*"And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time."*<sup>1</sup>

The sheer *sound* that emerges from these records — the glowing fabric of tone colors resulting from the cunning inter-weaving of individual strands chosen precisely from the instrument's astonishing spectrum — is the supreme attraction of this album-set. Obviously it boasts many others, but just because they are obvious I

feel less need to dwell on them. Plainly, the set's indispensable to experts, players, and devotees of the organ; it's no less plainly essential to historians, musicologists, and students; one glance and a moment's listening testify to its meeting the highest present-day standards of European disc-processing and recording. But to enumerate such virtues won't do what I want to do here: convince the lay listener or non-specialist music-lover that this is not merely a prize for experts, libraries, and schools, but one for his own most cherished treasury of phonographic "delectable mountains."

For this purpose there's no need to describe the organ itself: that's done in detail in Viderø's accompanying booklet, which also contains source-notes on the compositions and registration-information on each performance. And what can I say about the giant composers themselves that isn't to be found in the booklet or in any good music encyclopedia or history? Even though I believe that Jakob Praetorius, Heinrich Scheidemann, and Melchior Schildt are here given their first phonographic representation, and that all the music played here (except Cabezon's Variations on *El Canto del Caballero*) are first disc-editions, it is again (except to specialists) of relatively minor importance. Perhaps more significant is Viderø's own skill, not only as an executant, but in choosing his program here to give a comprehensive survey of the Early Baroque period in terms of such representative forms as the Free Prelude, Fugue, and Cantus Firmus Settings.

But such facts and names, whatever impressive weight they bear, aren't what matter when we want to play music for our own pleasure and don't give a hoot for historical landmarks. What we really want to know is: Does the music move us persuasively? Do the dusty names from the past suddenly come to life for us as living, highly individual personalities? Are the performances more than archeological excavations, truly magical resurrections of infectious vitality and irresistible expressive force?

Well, all this perhaps unduly tortuous review is simply my way of answering such questions with a "Yes!" that is emphatic enough to arouse your lively interest in a set that otherwise you might not think especially concerned you. I believe it does, — that, all historical and technical considerations apart, this Compenius organ album offers an adventure in musical experience no earnest listener can afford to miss. Whether you share any of my own complex approach to it, or make your own exciting first acquaintance with its extraordinary charms, you are not likely to remain long insensible to the revelation it provides of the close kinship between our own age and another. Certainly you cannot be blind to its radiant illumination of truly incomparable tonal beauty.

—R. D. Darrell

<sup>1</sup> T. S. Eliot: Four Quartets (Harcourt Brace & Company, New York, 1943).



**Seventeenth Century Organ Music.** Finn Vidørø (organ). Six 12" automatic imports in set GSC-6, price complete with album and illustrated booklet, \$15.00.

Contents: Dietrich Buxtehude (1637-1707): Toccata in F major (Vol. 1, No. 20); Prelude and Fugue in D minor (Vol. 1, No. 10); Canzonetta in E minor; Johann Jakob Froberger (1616-1667): Ricercare in the Phrygian Mode; Ricercare in F sharp minor; Louis Marchand (1669-1732): Dialogue in C major (1696); Franz Tunder (1614-1667): Prelude in G minor; Matthias Weckmann (1619-1674): Toccata in E minor; Johann Pachelbel (1653-1706): Fantasia in G minor; Ricercare in C minor.

This set is at once companion, complement, and contrast to the Compenius Organ Album, about which (or perhaps spring-boarding from) I've written at some length elsewhere in these pages. The similarities are apparent: again the artist is the doubly-gifted organist and musicologist Finn Vidørø; again he plays music by both well- and less-known Baroque composers; again the instrument is one especially suited to the organ works of this period; again the discs themselves are recorded and pressed abroad to meet the highest European standards, and accompanied by Vidørø's own notes on the music and organ, complete even to detailed information on the specific registrations chosen for each performance.

But while the differences and contrasts between the two albums are less obvious, they are the significant keys to the strongly marked individual character, the particular appeal, and the special values of each set. Where the outstanding feature of the Compenius Organ Album is the expressive power of its extraordinary tone qualities, rather than the gracious, slow-moving, loosely-woven melodic fabric of the music itself, — here the less distinctive, smoother, brighter tone colors serve more modestly as the aëry medium for the now boldly soaring music's dramatic arches and arabesques.

In this case the organ used is of recent construction, built in 1944 by Marcussen & Son for the church at Jaegersborg, near Copenhagen. But I'm afraid it hardly would be considered "modern" by Paramount-Theatre standards, say, or even those of most American cathedrals. Modelled strictly on seventeenth-century practices and designed rigorously for authentic performance of Baroque music, it puts most other Baroque-type instruments I've heard to shame by its command of both the tonal clarity appropriate to the period and a sunny warmth that we usually are encouraged to forget was equally essential. Self-effacing as they are, these qualities (when we actually concentrate on them alone) are notable in particular for what I can think of only as "well-scrubbed, rosy-cheeked" sound: the perfect tonal reflection of the plump but trim Flemish, Danish, and Scandinavian maidens who today, as three centuries ago, so often must be their most appreciative listeners.

For the larger aspects of the music itself, Vidørø's program here is shrewdly devised to illuminate not only the pre-Bach heights of the Toccata and Fugue forms, but also one of the most far-reaching, if peaceful, revolutions in all

music-history: the transition from universal dependence on Church Modes to the so-called "Classical" or Major/Minor Tonality of recent and present times. Schooled as we all have been in some two-and-a-half centuries of classical tonality, the language of nearly all the great music we know best, it's hard indeed to realize today the riches of the heritage that was left behind, or the heady challenges with which the great transition fired the imagination and ingenuity of its contemporary composers.

Here, then, is one explanation of the daring and power of the present music, and at least a hint of the secret of its fascination and the bold originality with which it grips our own imaginations. What isn't explained is the supreme assurance of these experimenters. One has to listen hard for any tentativeness or oscillations between advance and retreat that usually are associated with any kind of experimentation. And no less inexplicable is the effortless ease with which these men — rooted in a common tradition and banded together in a common revolution — maintain their strongly marked individual personalities with so little resort to eccentric quirks.

It is only in the night that all cats are gray, only to Occidentals that all Orientals look alike (as indeed Occidentals do to the Orientals themselves). Only the stupidity of musical provincialism (in both time and space), or the lack of catholic musical interests and experiences, excuses us from lumping together six such definite personalities as the men represented on these discs. Labels like "Mid-Baroque" or "Pre-Bach" are merely historical conveniences: within such classifications the individuals themselves proudly move and speak with diverse, distinctive gestures and accents that cannot be covered up by any external cloaks of common period and language.

Of the ten works in the present album (each, in a first disc-edition, save one, if my search of the six composers' discographies hasn't missed some obscure release), three give direct confirmation to Bach's and history's testimonies to the supreme eminence of Dietrich Buxtehude. But the grand architect of the Toccata in F major (not the same as that recorded earlier by Weinrich for Musicraft and by Vidørø himself for Danish HMV) and Prelude & Fugue in D minor (once recorded on an obscure English label) reveals a hitherto unsuspected aspect, at once less superhuman and more engaging, in his tender little Canzonetta in E minor, an entrancing discovery whose sweetness and delicacy cannot hide unmistakable traces of shy humor.



Johann Jakob Froberger (pupil of Frescobaldi, organist at the Court of Vienna and Westminster Abbey in London) and Johann Pachelbel (many of whose works served Bach as models of composition) are less familiar giants of the same age, working on a less monumental scale than Buxtehude, but with equal confidence and perhaps more direct concern with melodic rather than structural expressiveness. The Frenchman, Louis Marchand (unluckily remembered by his very sensible refusal to show up for an organ competition with Bach), seems from the present Dialogue in C major of 1696 to be rather heavier-handed and short-winded than his colleagues, yet even the somewhat awkward contours of his music cannot conceal its moving sincerity and restrained passion.

Finally there are the entirely new names (to records as well as to most of us); Franz Tunder (also a pupil of Frescobaldi, and founder of the famous Lübeck Abendmusiken later carried on by Buxtehude), apparently more easy-going than the others, to judge by his rather wayward, rocking Prelude in G minor; and Matthias Weckmann (co-founder of the Collegium Musicum at Hamburg), with an astonishingly poetic, rippling Toccata in E minor, whose lucid yet gentle eloquence gives us little hint today of a harmonic daring that delighted Buxtehude himself to unabashed emulation.

But I'm wasting time and space on details, which either you can't fail to note for yourself or won't particularly interest you. As with the Compenius Organ Album, my notion of the best service a reviewer can perform is somehow to make contagious his own enthusiasm and to emphasize again that this is a set "ordinary" listeners are foolish to allow organists, musicologists, or any kind of specialist, to seize as their private prize. "Why should the Devil have all the good tunes?"

Yet, ironically enough, one is usually suspected of either pedantry or preciousness when one demands music by such men as these, the same music on which Bach himself was educated, on whose nobility and strength he fed and grew. All of us can profit by as well as frankly relish such education and food. But let the ringing words of the late Lawrence Gilman speak my case: "There are more noteworthy things in this seventeenth-century music than prophecies of Bach: one finds here a freedom and liberality of tonal speech, a poignant beauty and expressiveness, that seem to connote an order of musical thinking which we are disposed to appropriate for our own mature period—far too light-handedly, alas! For, as a caustic philosopher briefly and devastatingly observed, 'Our new thoughts have thrilled dead bosoms.'"

—R. D. Darrell

**Bach: Suite No. 3 in D major.** Stuttgart Chamber Orchestra conducted by Karl Münchinger. 10" LP record, LONLP-LPS147, \$4.95. (Not yet available on 78 RPM).

The scoring of the Third Bach Suite or Overture is as follows: oboes, trumpets, tympani, strings and continuo. In this performance as in the Brandenburg Concertos above, a harpsichord is used for continuo. The movements are marked Overture, Air (the famous Air in D major), Gavottes I and II, Bourrée, Gigue. As in the case of the other Stuttgart recording, the performance is very stylish and should satisfy all Bach enthusiasts. Here again Karl Münchinger demonstrates his feeling for baroque music.

**Bach: Das Musicalische Opfer — Trio Sonata in C minor & Canon Perpetuus.** A. Jaunet (flute), Reudi Baumgartner (violin), K. Hemberger (viola da gamba), Hans Andrae (harpsichord). 10" LP record, ELITELP-EL503, \$3.85.

Two sections from Bach's monumental "Musical Offering" are played in this LP record by a group of outstanding Swiss instrumentalists. The C minor Trio-Sonata and "Mirror" Canon are scored for violin, flute and figured bass. The latter has been arranged for viola da gamba and harpsichord.

An earlier recording of the Trio Sonata played by members of the Danish Quartet (G-DB5215/6, \$3.80) employs a piano and cello for the figured bass, so the present performance has an initial advantage. Both performances are excellent, although the LP version seems to be superior as far

as sound goes. The recording is good throughout, and the acoustics of the recording studio are excellent. It is a shame these instrumentalists have not recorded more from this masterpiece.

**Bach: Das Wohltemperierte Clavier—Preludes and Fugues Nos. 1 through 8 (Book I).** Wanda Landowska (harpsichord). Six 12" records in album set VDM-1338, \$8.50. (Also VWDM-1338, \$6.51).

The first volume of Mme. Landowska's projected recording of the complete "48" Preludes and Fugues has recently been released by Victor. Contained therein are the Preludes and Fugues Nos. 1 through 8 (C major through E flat minor). This is not the first time they have been recorded on the harpsichord (Dorothy Lane's versions of Nos. 1 through 12 on Concord have been available for some time and Isabelle Nef's project on L'Oiseau Lyre has not become generally available yet). However, neither of these artists has the international reputation enjoyed by Mme. Landowska. It will be impossible to adequately judge the performance until the project is complete, but if the forthcoming volumes maintain the high standard of performance and recording, there can be nothing but praise. The choice of registration may not suit all harpsichord enthusiasts at all times and there will be those who will take issue with her choice of tempo. However few keyboard artists can match this artist's sense of rhythm, which is so apparent here.

It is to be hoped that the forthcoming volumes will make their appearance in the not too distant future.



**Bach: Motet No. 3, Jesu Meine Freude (Peters No. 1).** Victor Chorale (in English) & Orchestra conducted by Robert Shaw. Four 10" records in album set VDM-1339, \$5.00. (Also VWDM-1339, \$4.51).

Robert Shaw conducts the Victor Chorale and Orchestra in Henry S. Drinker's English translation of Bach's motet, *Jesu, meine Freude* (Jesus, Dearest Master). The text is drawn from six verses of Johannes Franck's hymn of the same name with five intervening movements on verses 1, 2, 9, 10 and 11 of the 8th Chapter of the Epistle to the Romans. The complete English text is given on the inside album cover.

Some authorities regard this motet as Bach's sermon on life and death. Certainly there is no nobler defiance of death in music. The motet was written for the funeral of a Frau Reese (or Rase) during Bach's first year in Leipzig (1723). The score has come down to us only in copies as the original manuscript has been lost. We possess no Latin motets of Bach, although it is certain that Sunday motets were usually sung in Latin at Leipzig. The surviving Bach motets are distinguished from his cantatas primarily by the fact that they are for unaccompanied voices. In all other respects they are in the strictest form of the choral cantatas. However, in the present recording a small orchestra is used, doubling with the voice parts. It is never intrusive, but the motets should be unaccompanied, the album notes to the present set notwithstanding.

Save for the use of an orchestral accompaniment, there can be nothing but praise for the performance and recording. The voices are well balanced and the English translation may be easily understood.

**Bach: Preludes and Fugues for Organ, Vol. I.** Robert Noehren (organist). Two 10" LP records in set ALLP-AL29, \$7.70.

Contents: Preludes and Fugues in A minor (Peters Vol. II, No. 8), C major (IV, 1), D minor (III, 4), D major (IV, 3), B minor ("Great") (II, 10).

Mr. Noehren, at present University organist and head of the Organ Department at the University of Michigan, has made a study of Baroque organs and their registrations. He plays this group of Bach Preludes and Fugues on the "Baroque" registers of the Schlicker organ in the Kenmore, N. Y. Presbyterian Church. This instrument, built by Hermann Schlicker and the Schlicker Organ Company of Buffalo, N. Y., employs certain voicing techniques which were common with those Baroque organs of the 17th and 18th centuries.

All these Preludes and Fugues have been recorded before, but two (D minor and D major) are not available at present. The A Minor Prelude and Fugue is contained in Carl Weinrich's album MC-MC80, which also contains the C major work. The former is also played by Marcel Dupré on LON-T5363, (\$2.10). The great B minor is played by Fernando Germani on G-C3604/5, (\$3.14).

While none of the performances could be called ideal, they fill a gap in the recorded repertory. The important thing about the collection is the presentation of Bach's music on stops approximating those of Bach's own organs. The recording is adequate, and the surfaces are not entirely free from noise.

**Bartók: Improvisations, Op. 20 & Out of Doors Suite.** Leonid Hambro (piano). 12" LP record, BARTOK-BRS002, \$4.85.

The Improvisations date from 1920 and consist of 8 movements divided into four sections. Each group is characterized by a hastening of tempo from movement to movement, rising to quite a peak of excitement. The movements are marked (1) *Molto moderato*, (2) *Molto capriccioso*, (3) *Lento rubato*, (4) *Allegretto scherzando*, (5) *Allegro molto*, (6) *Allegro moderato molto capriccioso*, (7) *Sostenuto rubato* (consecrated "à la memoire de Claude Debussy"), (8) *Allegro*. Group I contains Nos. 1 and 2, group II, Nos. 3, 4 and 5, group III, No. 6 and group IV includes Nos. 7 and 8. Some of the movements are a bit stark, but nonetheless refreshing after repeated hearings.

The Out of Doors Suite, dating from 1926, is more easily accessible. The five sections are marked with Drums and Pipes, Barcarolla, Musettes, The Night's Music, The Chase. They might be classed as program music, but the music goes deeper than mere description of rural scenes. Rather, the composer makes tonal commentaries which never become too literal.

Leonid Hambro has concertized on the radio and in the concert hall in addition to being a member of the faculty of Juilliard School of music. He is also staff pianist of the New York Philharmonic Society. He has made the music of Bartók one of his specialties. He is well served by the recording engineers in the present performances. The surfaces are quiet throughout.

**Bartók: Sonata No. 2 for Violin & Piano & Romanian Dances Nos. 1, 2, 3 & 6 (arr. Szekely).** Tossy Spivakovsky (violin) & Artur Balsam (piano). 12" LP record, CHLP-CHC39, \$4.85.

The standard pressings of this recording were enthusiastically reviewed in the Dec. 1947 Supplement. The LP version is even more satisfactory.

**Beethoven: Concerto No. 5 in E flat major, Op. 73, ("Emperor") for Piano and Orchestra.** Clifford Curzon (piano) & London Philharmonic Orchestra conducted by George Szell. Five 12" automatic imports in album set LON-LA123, \$11.55. (Also 12" LP, LONLP-LLP114, \$5.95).

Here is a bright, lyric reading of one of the best-known of all piano concertos. The pianist has made a name for himself on records and more recently in concerts in this country. He is a master technician with a clean, bright tone which is constantly under control. The conductor's reading



of the score should be familiar to those who possess the Moiseiwitsch performance of this concerto with the same orchestra. If there is not the authority and majesty of the recent Schnabel version, there is a brightness and polish which is very satisfying. The recording was made in Kingsway Hall and has the live acoustics usually associated with that auditorium. The 78 RPM version is superior to the LP version only because there are a few bad spots on both sides where the pitch sags. Otherwise the LP record is quite remarkable.

**Beethoven: Notturmo in D major, Op. 42.** William Primrose (viola) & David Stimer (piano). Three 12" records in album set VDM-1336, \$4.75. (Also VWDM-1336, \$3.51).

This melodious work was originally composed as a Serenade-Trio for violin, viola and cello some time during 1795 and 1796. It was published a year later as Opus 8. Shortly thereafter, at the request of his Leipzig publisher, Hoffmeister, Beethoven authorized an arrangement for piano and viola, which he himself revised and improved. The revision was published in 1804. It is in this form that we hear the work in this recording.

The seven movements are marked: Marcia (Allegro), Adagio, Menuet and Trio (Allegretto) Adagio and Allegro molto (Scherzo), Allegro alla polacca, Tema e variazione (Andante quasi allegretto), Marcia.

There are many beauties in the present reworking of the Serenade which are not apparent in the original string form. The viola writing is especially interesting. Mr. Primrose, of course, is a master of his instrument, and is a very expressive musician in this delightful music. The piano part is likewise very enjoyable and Mr. Stimer is an accomplished accompanist. The recording is of first quality.

**Beethoven: Sonata No. 6 in F major, Op. 10, No. 3.** Egon Petri (piano). 10" LP record, CLP-ML2049, \$3.85. (with Bach: Sonata No. 4 in D minor for unaccompanied violin — Chaconne only, arr. Busoni).

The three piano sonatas of Op. 10 were dedicated to the Countess von Browne, the wife of one of Beethoven's staunchest admirers, and one of those who had championed the composer's works. The present work was published in 1798. There have been few recordings of the sonata, the only available one being in Volume 6 of the Beethoven Sonata Society as played by Artur Schnabel. A version by Wilhelm Kempff recorded during the war is not available at present.

Egon Petri's tonally attractive performance is most welcome. He takes all the repeats indicated, and therefore keeps the contours of the sonata in their correct shape. The piano sound is very realistic. On the reverse side is Busoni's transcription of the Chaconne from Bach's D minor violin sonata. This has been available for some time in CMX-312. The sonata has not been released on 78 RPM as yet.

**Beethoven: Sonata No. 15 in D major, Op. 28 ("Pastorale").** Gyorgy Sandor (piano). 12" LP record, CLP-ML4193, \$4.84 (with Chopin: Fantasia in F minor, Op. 49, Fantasia-Impromptu in C minor, Op. Posth., Barcarolle in F sharp major, Op. 60).

At the present time this is the only recording available of this gentle and lyric sonata of Beethoven. Schnabel's performance has been discontinued as has Karol Szreter's ancient recording, and Wilhelm Kempff's war-time version is not available as yet. The present reading is not particularly distinguished. Mr. Sandor has a rather hard, percussive tone which is completely out of place in this sonata. The crystal clear recording only emphasizes this deficiency in his playing. It is to be hoped that some other pianist will do justice to this unjustly neglected sonata in the not too distant future.

The 78 RPM pressings have not been issued as yet. The Chopin recital on the reverse side was reviewed in the November 1949 Supplement.

**Beethoven: Sonata No. 21 in C major, Op. 53 ("Waldstein").** Claudio Arrau (piano). 10" LP record, CLP-ML2078, \$3.85.

Claudio Arrau adds still another recording to his long list of successes. The formidable technical problems of this particular sonata are tossed aside like so much child's play. This reading is the best recorded of existing versions. Moiseiwitsch, Gieseking and Schnabel seem pale beside this full-blooded, yet rather elegant performance. The piano sound of the Arrau recording is very lifelike. The standard pressings have not been issued at the present time.

**Beethoven: Irish and Scotch Settings.** Helen Traubel (soprano in English) with Coenraad van Bos (piano), John Pennington (violin), Warwick Evans ('cello). Four 10" records in album set CMM-869, \$4.99. (Also 10" CLP-ML2085, \$3.85).

Contents: Robin Adair, The Lovely Lass of Inverness, Sad and Luckless was the Season, Sally in Our Alley, The Soldier, Oh Harp of Erin, Charley is my Darlin', Oh Might I but My Patrick Love, Faithful Johnny, Auld Lang Syne.

Beethoven's settings of Scotch and Irish folk-songs have become quite popular in recent years. Two of the above songs, "Faithful Johnny" and "The Lovely Lass of Inverness" were recorded before by Richard Dyer-Bennet (CHLP-CHC13, \$4.85) with a group of others. That they should achieve popularity is not surprising, for the settings are simple and yet ingenuous.

Miss Traubel is not completely at home in this music, her style being perhaps a bit too "heroic" for these rather intimate lyrics. There is no denying the amplitude of the voice as recorded, but there is too little variety of expression for these songs. The accompanying trio is excellent and the recording is technically satisfactory.



**Beethoven: Sonata No. 2 in A major, Op. 12, No. 2 & Sonata No. 4 in A minor, Op. 23, for Piano and Violin.** Ella Goldstein (piano) and Joseph Bernstein (violin). 12" LP record, CHLP-CHC34, \$4.85.

Beethoven's Violin Sonatas are not programmed in concert with any regularity, and are not recorded too frequently. The two works on the record make their appearance on an LP record for the first time. Both have been done by Kreisler in the Society sets, Heifetz has done the Op. 12, No. 2, (VDM-1254), as has Max Rostal (not available at present). As far as can be traced, there is no other recording of Op. 23, save by Kreisler. This seems incredible, for it is a melodious work, with an exceptionally lovely second movement, *Andante scherzando, piu allegretto*.

The two artists give well-modulated performances of these delightful works, and the recordings are technically satisfactory.

**Beethoven: Symphony No. 2 in D major, Op. 36.** San Francisco Symphony Orchestra conducted by Pierre Monteux. Four 12" records in album set VDM-1325, \$6.00. (Also VWDM-1325, \$4.51).

A fresh and vital reading of a not-overly-familiar symphony has been recorded with care and fidelity. The spacious sound is most attractive, as is the rhythmic conducting. The only other recording available which can compare in tonal persuasiveness is that by the Pittsburgh Orchestra conducted by Fritz Reiner (CMM597 or CLP-ML4085). This is apparently the first time Monteux has recorded a Beethoven symphony. As in the case of his astonishing Brahms Second (VDM-1065), the performance is without par.

**Beethoven: Trio No. 1 in E flat major, Op. 1, No. 1 & Trio No. 4 in B flat major, Op. 11.** Alma Trio: Adolf Baller (piano), Roman Totenberg (violin), Gabor Rejeto ('cello). 12" LP record, ALLP-AL34, \$4.85.

**Beethoven: Trio No. 2 in G major, Op. 1, No. 2.** Artur Balsam (piano), Daniel Guilet (violin), André Navarra ('cello). 12" LP record, CHLP-CHC27, \$4.85.

The first two trios of Beethoven's Op. 1 seem to have escaped the eyes of recording companies until the present releases. They were commissioned by Prince Lichnowsky and were composed during 1793-94. The influence of Haydn is apparent throughout, but signs of the profundities of the composer are also present.

The Trio Op. 11, composed in 1798, is a product of Beethoven's first period, though more mature than the other trios above. It was written for piano, clarinet or violin, and 'cello. Although it is performed in both versions with equal frequency in the concert hall, the clarinet version has been favored by recording companies, so that the present recording is the first performance with the violin. As such it is a welcome addition to the recorded repertory.

Both chamber groups are satisfactory, with the artists on the Concert Hall record holding the edge. The latter has very realistic recording, while the Allegro record although slightly less satisfactory technically, is nonetheless clean and well-balanced.

**Beethoven: Quartet No. 11 in F minor, Op. 95.** Griller String Quartet. Three 12" automatic imports in album set LON-LA129, \$7.35.

This is the first new recording of the Op. 95 quartet to be released in about eight years, and is the only one available aside from the Budapest version, CMM-519 or CLP-ML4073. This alone should make a new version welcome. The performance is realistically recorded. The Griller Quartet has made several recordings in the past, and most have been successful. There has been a slight academic flavor to their readings, in spite of their obvious musicianship. The group does not seem to be interested in the tonal aspects of a work as much as other string ensembles, and as a result, their readings lack that final sense of authority which make great quartet playing. This is more noticeable in Beethoven's works than in the Haydn and Bartók works which the group has recorded.

**Beethoven: Quintet in E flat major, Op. 16 for Piano and Woodwinds.** Orazio Frugoni (piano), Etienne Baudo (oboe), Henri Druart (clarinet), Gilbert Coursier (horn), Maurice Allard (bassoon). 32 Variations in C minor. Orazio Frugoni (piano). 12" LP record, VOXLP-PLP6040, \$5.95.

Two fairly unfamiliar works of Beethoven are contained on this record. There has been no recording of the early Quintet for piano and woodwinds for about twenty years. This work dates from some time before 1797, and was published in 1801. It exists in two other versions, one for Piano, violin, viola and 'cello and the other as a string quartet, marked Op. 75.

The present performance is exceptionally well recorded. The pianist could have a bit more authority, but the others are superb instrumentalists. The C minor Variations are moderately well set forth by Orazio Frugoni. He is technically proficient, but seems to lack great tonal variety. These variations have to be played in a really virtuosic manner if they are to sound like anything but a technical exercise. The recording is satisfactory.

**Bloch: Sacred Service (Avodath Hakodesh) (Sung in English).** Marko Rothmuller (baritone), Dorothy Bond (soprano), Doris Cowan (contralto) with London Philharmonic Choir and London Philharmonic Orchestra conducted by Ernest Bloch. 12" LP record, LONLP-LLP123, \$5.95.

The "Sacred Service" is a setting of the Hebrew texts used in the Reformed Synagogues. Most of them belong to the Sabbath morning service and come from the Psalms, Deuteronomy, Exodus, Isaiah, Proverbs and other sources. The work was commissioned in 1930 by Gerald Warburg and was written during the years 1932 to 1934. Bloch him-



self considers it the quintessence of his life experience as man and artist. The work is divided into the five chief sections prescribed by tradition, adding particular texts of his own choosing. Throughout the long work, one is constantly impressed by the composer's deep sincerity and reverential feeling.

Marko Rothmuller has made some appearances in New York City with the City Center Opera Company, so his name is not completely unfamiliar. He has also made some records in Switzerland and more recently for HMV in England. None of these performances prepared the way for the very outstanding performance in this recording. The long and taxing role of the Cantor is superbly realized by Mr. Rothmuller. He is ably supported by the London Philharmonic Choir and Orchestra, with two women soloists. The performance is directed by the composer, who also wrote the notes contained on the sleeve of the record. The recording is technically superb, with the balance between the voices and the soloists and orchestra being effectively registered. The English text by David Stevens is easily understood, particularly since the complete translation is contained with the record.

The standard pressings on 78 RPM are promised some time during March. They will be in automatic set LON-LA200, \$13.65 (six 12" imports).

**Bruckner: Symphony No. 5 in B flat major.** Hamburg Philharmonic Orchestra conducted by Eugen Jochum. Two 12" automatic LP records, CTLP-P8049/50, \$9.70.

Eugen Jochum's rendition of Bruckner's monumental Fifth Symphony has been made available on two LP records. The original scoring is used in the performance. The work has been available a number of years played by the Saxon State Orchestra conducted by Karl Böhm. However, this wonderful performance is only being pressed in manual sequence (G-DB4486/94, \$16.65) at the present time, so a new performance is in order. The Jochum performance was recorded in Germany about the same time at the Saxon version (shortly before the war). Both versions have excellent orchestral sound. The advantage of the LP version is not to be denied, however. It is to be hoped that Capitol will issue some of the other Bruckner recordings in the Telefunken catalogue. The transfer to LP has been done with great success in the case of the Fifth Symphony. The 78 RPM pressings have not been issued as yet.

**Bruckner: Symphony No. 7 in E major (15 sides) & Tchaikovsky: Serenade in C major, Op. 48 — Waltz only (1 side).** Amsterdam Concertgebouw Orchestra conducted by Eduard van Beinum. Eight 12" imports in album set LON-LA94, \$17.85.

By all odds, the Seventh is the most popular of the nine Bruckner symphonies. It has been recorded at least four times before the present version appeared and is probably heard in concert

more often than the others. It is a striking work and makes an ideal introduction to the music of this 19th century romanticist for those who have not made his acquaintance. For those who are familiar with the composer's works, the present performance will be a rewarding one, for it is a sober, conscientious reading, remarkably free from the rhythmic and emotional distortions usually associated with Bruckner's symphonies. The recording, made in the Concertgebouw, is remarkably brilliant and spacious. The orchestra plays in virtuosic style and the result is very attractive. This set, which was listed on English Decca surfaces some time ago, is now reissued on the London label. It might be mentioned that van Beinum uses the revised version of the score. However, the revisions in the Seventh Symphony are not as drastic as those in some of the others.

**Easdale: The Red Shoes — Prelude and Ballet Music.** Philharmonia Orchestra conducted by Muir Mathieson. Two 12" records in album set CMX-328, \$3.50. (Also on 10" CLP-ML2083, \$3.85, with Lambert: Horoscope — Suite No. 2, cond. Lambert).

Two sections from Brian Easdale's melodious score from the film "The Red Shoes" has been released by Columbia — the Prelude and the ballet sequence from which the film takes its name. This set will have particular appeal for those who saw and enjoyed the film. Moira Shearer, Robert Helpmann and Leonide Massine are starred in the ballet sequence.

The recording is up to the current high British standards. The LP version is likewise effectively set forth.

**Haydn: Missa Solemnis in D minor ("Nelson Mass") (Sung in Latin).** Soloists, Akademie Chor-us, Vienna, and Vienna Symphony Orchestra conducted by Johnathan Sternberg. 12" LP record, HSLP-2004, \$5.95.

The soloists include Lisa della Casa (soprano), Elisabeth Höngen (contralto), Horst Taubmann (tenor) and George London (bass).

The Haydn Society is issuing unrecorded works of Haydn on LP records. This composer's religious music has been sadly neglected up to the present time, so the "Lord Nelson" Mass is particularly welcome. Written in Eisenstadt during the summer of 1798, this work is supposed to have been inspired by Lord Nelson's victory in the Battle of the Nile. The scoring is dramatic and forceful throughout, and the vocal writing is most effective. The contrast between the soloists and the chorus is remarkably interesting.

The recording was made in the Konzerthaus during July 1949. The soloists are all excellent. The American bass, George London, who has made such a sensation with the Vienna State Opera Company was chosen as the bass soloist. Mme. Höngen will be remembered for her collaboration with Kirsten Flagstad in her brilliant Narrative and Curse from "Tristan und Isolde." The soprano



has a remarkably fresh voice which will probably be heard more often in the future, for she is a fine artist. The tenor's voice has a pleasing timbre.

The recording is notable for its remarkable clarity and sonority. It is to be hoped that other Haydn Masses will be forthcoming from this company, for they show a side of the composer too seldom heard by concert audiences today.

**Haydn: Die Schöpfung (The Creation) — Complete recording (Sung in German).** Soloists, Chorus of Vienna State Opera & Vienna Philharmonic Orchestra conducted by Clemens Krauss. Three 12" LP records in album set HSLP-2005, \$17.85.

The soloists include: Trude Eipperle (soprano) (Gabriel), Julius Patzak (tenor) (Uriel), Georg Hann (bass) (Raphael), Friedl Riegler (soprano) (Eva), Adam Pernersdorfer (bass) (Adam), Alois Forer (organ), Peter Ross (harpsichord).

This first complete recording of Haydn's masterpiece, "Die Schöpfung" is most welcome, especially since it is sung in German by a group of excellent soloists and recorded by the world-famous Vienna Philharmonic Orchestra under the distinguished leadership of Clemens Krauss. The set is being sold on a subscription basis. A post card is enclosed with each set which the purchaser is supposed to mail to the Haydn Society in Boston, for which an attractive illustrated booklet of notes is returned. The booklet contains notes on the work itself, analytical notes and the complete text in German. An English translation is also enclosed with the album. There are evidences of poor labeling. The names of only three soloists appear on all the labels, even though they do not sing on all sides. Two soloists' names are not even mentioned on the album cover or labels. Also, the set is called an "Anno Sancto" release, a peculiar mixture of Italian, Latin and Bostonese. The name Isolde Ahlgrimm appears on the album cover and on the labels as "cembalo", but does not appear in the booklet. It is not certain if she does play the harpsichord in the recording. Also, the term "cembalo" is rather affected, since "harpsichord" is a perfectly good English word.

The recording quality is very good throughout. There is quite a spacious hall echo (the recording was made in the Grosser Musikvereinssaal in Vienna) which tends to obscure some of the inner voices of the choral sections. The soloists are fine, with Georg Hann being particularly outstanding. Julius Patzak's voice shows few signs of wear and Trude Eipperle has a lovely quality which is shown off to best advantage in the florid arias. The other vocalists are no less accomplished.

**Milhaud: Symphony No. 1.** Columbia Broadcasting Orchestra conducted by Darius Milhaud. 10" LP record CLP-ML2082, \$3.85.

An excellent LP recording of the work listed in the July 1948 Supplement in the standard pressings (CMM-704).

**Mozart: Concert Arias.** Italo Tejo (bass in Italian) & Orchestra of Radio Italiana conducted by Mario Rossi. 12" LP record, CSLP-50019, \$5.95.

Contents: Mentre ti lascio, o figlia, K. 513, Un bacio di mano, K. 541, Per questa bella mano, K. 612, Così dunque tradisci, K. 432, Rivolgete a lui lo sguardo, K. 584, Alcandro lo confesso, K. 512, Don Giovanni — No. 4, Madamina, il catalogo è questo.

An interesting reissue of a set originally reviewed in March 1948 from the standard pressings (CS-104, \$6.52). The long-playing version adds the "Catalogue" aria from "Don Giovanni" which was issued as a single (CS-BB2049). The LP version is most successful.

**Offenbach: Les Contes d'Hoffmann — "Complete" recording (Sung in French).** Soloists, Chorus & Orchestra of the Opera-Comique, Paris, conducted by André Cluytens. Sixteen 12" records in album sets CMOP-31, \$22.77. (Also three 12" LP records in manual set CLP-SL6 or automatic set CLP-SL106, \$14.55).

A domestic pressing of the remarkable recording reviewed in the June 1949 Supplement. The large cast is as follows:

Hoffmann .....	Raoul Jobin (T)
Olympia .....	Renée Doria (S)
Giulietta .....	Vina Bovy (S)
Antonia .....	Géori-Boué (S)
Niklausse .....	Fanny Revoil (Ms)
La Muse .....	Renée Faure (spoken)
Lindorf .....	Louis Musy (B)
Coppelius .....	André Pernet (Bs)
Dappertutto .....	Charles Soix (B)
Dr. Miracle .....	Roger Bourdin (B)
Schlemil .....	Charles Cambron (B)
Spalanzani .....	René Lapelletrie (T)
Crespel .....	André Philippe (Bs)
Andrès, Cochenille, Franz,	
Pitichinaccio .....	Bovril (vocal)

**Respighi: Antiche Danze ed Aria per Liuto — Suite No. 3 (5 sides) & Corelli: Suite for Strings — Giga and Badinerie (1 side).** Berlin Philharmonic Chamber Orchestra conducted by Hans von Benda. Three 12" records in album Set CT-ECL8056, \$5.24.

Contents: Anon 17th Cent.: Italiana & Siciliana; Besard: Arie di Corte; Roncalli: Passacaglia.

This set, which was originally issued in Germany on one 10" and two 12" records, has been made available in this country by Capitol. The recording is satisfactory. Respighi's settings of sixteenth century lute dances are delightful in their orchestral garb. A recent recording by the Philadelphia Orchestra of the Besard selection (C-12973D) is technically superior, but the present set is nonetheless attractive. Hans von Benda has made a specialty of music of the past, and he leads the Berlin Philharmonic Chamber Orchestra in a charming rendition of these sixteenth century pieces as transcribed by Respighi.

**Schönberg: Kammer-symphonie, Op. 9.** Padeloup Orchestra conducted by Pierre Dervaux. 12" LP record, DIAL-2, \$5.95.

**Schönberg: Serenade, Op. 24, for Septet and Baritone (sung in English).** Clark Brody (clarinet), Eric Simon (bass clarinet), Sal Piccardi (man-



dolin), John Smith (guitar), Louis Krasner (violin), Ralph Hersh (viola), Seymour Barab (cello), Warren Gajour (baritone), conducted by Dimitri Mitropoulos. 12" LP record, ESOTERIC-501, \$5.95.

After many years we are at last getting a few new examples of Arnold Schönberg's music on records. He is perhaps one of the most widely discussed composers of our time and probably one of the most neglected in the concert hall and recording studio. The present recordings are the result of the composer's 75th birthday, celebrated last year.

The Kammer-symphonie dates from 1906 and is the last work of the composer's first period. It is a one movement work written for a small orchestra of 15 instruments, all solo. Although it is rather difficult music to understand, repeated hearings reveal many attractive features. The recording, made in France during last summer, is the first of a series which will encompass many of the modern composers neglected by the larger recording companies. Technically the recording is adequate.

The Serenade for instrumental septet and baritone dates from 1923. It is one of his twelve-tone compositions which is widely discussed and seldom heard. It is in seven movements, marked: March, Menuet, Variations, Sonnet by Petrarca, Dance Scene, Song, Finale. The album notes give the text of the Sonnet by Petrarca which is sung in its English translation. Here again, repeated hearings are necessary for deeper enjoyment of the music. The recording is remarkably lifelike and clean. The baritone's diction is clearly understood. The instrumentalists are all excellent. Mr. Krasner may be remembered as the violinist in the Berg violin concerto.

It is apparently up to the smaller record companies to make available in recorded form music such as this, which is off the beaten track.

## SHOW TUNES

**Gentlemen Prefer Blondes** — Selections from the Broadway musical. Carrol Channing, Yvonne Adair, Jack McCauley, Eric Brotherson, George S. Irving with Original Broadway Chorus & Orchestra conducted by Milton Rosenstock. Seven 10" records in album set CMM-895, \$8.14. (Also 12" CLP-ML4290, \$4.85).

Contents: Overture; It's High Time; Bye, Bye, Baby; A Little Girl From Little Rock; Just a Kiss Apart; I Love What I'm Doing; Scherzo; It's Delightful Down in Chile; You Say You Care; I'm a Tingle, I'm a Glow; Sunshine; Diamonds Are a Girl's Best Friend; Maimie is Mimi; Homesick Blues; Gentlemen Prefer Blondes; Keeping Cool With Coolidge.

**Texas, Li'l Darling** — Selections from the Broadway musical. Kenny Delmar, Danny Scholl, Mary Hacher, Fred Wayne, Loring Smith with Original Broadway Chorus and Orchestra conducted by Will Irwin. Four 10" records in album set D-DA748, \$3.94. (Also 10" DLP-DL5188, \$2.85). Contents: Texas, Li'l Darling; The Yodel Blues; A Month of Sundays; Hootin' Owl Trail; The Big Movie Show in the Sky; Politics; Affable Balding Me; It's Great to be Alive.

## DEUTSCHE GRAMMOPHON RELEASE No. 4

**Bach (J. C.): Concerto in A major for Harpsichord and Orchestra.** Li Stadelmann (harpsichord & Berlin State Opera Orchestra conducted by Hermann Wirth. Three 12" automatic imports in album set DG-DGS26, \$8.92.

**Bach (J. C.): Sinfonia, Op. 18, No. 4.** Berlin Philharmonic Chamber Orchestra conducted by Hans von Benda. Two 12" imports in album set DG-DGS28, \$6.30.

**Beethoven: Egmont — Excerpts (Overture, Melodrama, Songs, Entr'Acte II & III, Final Monologue).** Soloists, Württemberg State Orchestra conducted by Ferdinand Leitner. Four 12" automatic imports in album set DG-DGS32, \$11.55.

**Corelli, Suite for Strings (Sarabande, Gigue & Badinerie).** Berlin Philharmonic Chamber Orchestra conducted by Hans von Benda. 12" import, DG-68200, \$2.62.

**Handel: Concerto No. 24 for Orchestra.** Berlin Philharmonic Orchestra conducted by Hans von Benda. 12" import, DG-68206, \$2.62.

**Humperdinck: KönigsKinder — Prelude to Act III.** Dresden Philharmonic Orchestra conducted by Erich Seidler. 12" import, DG-57210, \$2.62.

**Künnecke: Die grosse Sunderin — Immerzu singt mein deinem Herzen zu & Das Lied vom Leben des Schrenck.** Tiana Lemnitz & Helge Roswaenge (soprano & tenor in German) with Orchestra. 12" import, DG-15099, \$2.62.

**Mozart: Die Zauberflöte — No. 8, Schnelle Füße, Rascher Mut & Das klinget so herrlich & Le Nozze di Figaro — No. 16, Crudell perche finora.** (sung in German). Felicie Huni-Mihacek (soprano) & Willi Domgraf-Fassbaender (baritone) with G. Witting (tenor) & Chorus (in Zauberflöte excerpt only) and Berlin State Opera Orchestra conducted by Julius Prüwer. 12" import, DG-66861, \$2.62.

**Schumann: Quartet in E flat major, Op. 47, for Piano and Strings (7 sides) & Haydn: Trio No. 1 in G major — Finale; (Rondo all' ungarese) (1 side).** Elly Ney (piano) & String ensemble. Four 12" automatic imports in album set DG-DGS27, \$11.55.

**Smetana: The Bartered Bride — It must succeed (Jenik's Aria) & Verdi: La Traviata — De' miei bollenti spiriti.** Julius Patzak (tenor in German) with Berlin State Opera Orchestra. 12" import, DG-95268, \$2.62.

**Strauss (Richard): Capriccio — Ihr Liebe schlägt mir entgegen & Du Spiegelbild der verliebten Madelaine (Final Scene).** Viorica Ursuleac (soprano in German) & Bavarian State Orchestra conducted by Clemens Krauss. 12" import, DG-68125, \$2.62.

**Strauss: Ariadne auf Naxos — Zerbinetta's Aria.** Adele Kern (soprano in German) & Berlin State Opera Orchestra. 12" import, DG-27310, \$2.62.

**Strauss: Ein Heldenleben, Op. 40.** Bavarian State Orchestra conducted by Richard Strauss. Five 12" automatic imports, in album set DG-DGS30, \$14.18.



**Strauss: Don Quixote, Op. 35.** Bavarian State Orchestra conducted by Richard Strauss. Five 12" automatic imports in album set DG-DGS29, \$14.18.

**Strauss: Der Rosenkavalier — Hab' mir's gelobt (Final Trio) & Ist ein Traum (Final Duet).** Viorica Ursuleac (in Trio only), Erna Berger & Tiana Lemnitz (sopranos in German) with Berlin State Opera Orchestra conducted by Clemens Krauss. 12" import, DG-67075, \$2.62.

**Svendsen: Carnaval in Paris.** Berlin Municipal Orchestra conducted by Robert Heger. Two 12" imports in album set DG-DGS31, \$6.30.

**Wagner: Tannhäuser — Dich teure Halle & Elisabeths Gebet.** Tiana Lemnitz (soprano in German) & Berlin State Opera Orchestra conducted by Leo Blech. 12" import, DG-15079, \$2.62.

**Wagner: Lohengrin — Prelude to Act I.** Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. 12" import, DG-95408, \$2.62.

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## RECENT OPERATIC SINGLES — DOMESTIC AND IMPORTED

**Donizetti: L'Elisir d'Amore — Prendi: Prendi, per me sei libero & Verdi: Rigoletto — Tutte le feste al tempio.** Margherita Carosio (soprano in Italian) & Orchestra conducted by Alberto Erede. 12" import, G-DB6867, \$1.85.

**Messenger: Veronique — Petite dinde, ah! quel outrage & Ma foi pour venir de Provence & Offenbach: La Perichole — Tu n'est pas beau, tu n'est pas riche.** Maggie Teyte (soprano in French) & Orchestra. 12" import, LON-T5265, \$2.10. (A reissue of one of Miss Teyte's best-known records which has been out of print for some time.)

**Ponchielli: La Gioconda — Dance of the Hours.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record, V-12-1059, \$1.31. (Also 7" 45 RPM: V-19-0676, \$1.00).

**Strauss: Der Zigeunerbaron — No. 2, Als flotter Geist, doch früh verwaist & No. 11, Wer uns getraut? (sung in German).** Erna Berger (soprano, in No. 11 only) & Charles Kullman (tenor, in both) with Berlin State Opera Chorus (in No. 2 only) and Orchestra conducted by Clemens Schmalstich. 10" import, C-DW3067, \$1.57.

**Strauss (Richard): Arabella — Aber der Richtige.** Marta Fuchs & Elsa Wieber (sopranos). Und du wirst mein Geliebter sein. Marta Fuchs & Paul Schoeffler (soprano & baritone) (sung in German) with Berlin Philharmonic Orchestra conducted by Wilhelm Franz Reuss. 12" record, CT-8-86002, \$1.31.

**Wagner: Tannhäuser — Elisabeths Gebet.** Kirsten Flagstad (soprano in German) & Philharmonia Orchestra conducted by Issay Dobrowen. 12" record, V-12-1062, \$1.31. (Also 7" 45 RPM: V-49-0783, \$1.00).

## OPERA RECORDINGS

We have recently received a limited supply of the following operas which have been discontinued in the domestic catalogues.

**Leoncavallo: I Pagliacci — Complete recording.** Beniamino Gigli, Iva Pacetti, Mario Basiola, Giuseppe Nessi, etc. with La Scala Chorus and Orchestra conducted by Franco Ghione. Nine 12" automatic imports, G-DB7760/8, \$16.65.

**Puccini: Madama Butterfly — Complete recording.** Beniamino Gigli, Toti Dal Monte, Vittoria Palombini, Mario Basiola, etc. with Chorus and Orchestra of the Rome Opera conducted by Olivero de Fabritiis. Sixteen 12" automatic imports, G-DB8717/32, \$29.60.

## DICTION RECORDS

**William Wordsworth: Selected poems.** Stephan Murray (reader). Two 12" imports, C-DX1601/2, \$4.20.

Contents: Expostulation and Reply; The Tables Turned; Lines Written in Early Spring; The Solitary Reaper; I Wandered Lonely as a Cloud; Among All Things My Love Has Been; To Sleep ("A Flock of Sheep . . ."); London 1802 ("Milton! thou shouldst be living . . ."); Composed upon Westminster Bridge, Sept. 3, 1802; Surprised by Joy — Impatient as the Wind; The Prelude — Excerpts (Fair seed-time had my soul, and I grew up, Bk. I lines 301/339; And yet, for chastisement of these regrets, Bk. IV, lines 307/338).

A noteworthy addition to the English poets series begun some months ago with two Chaucer readings. Mr. Murray's unaffected voice has been very well recorded.

**ANTA Album of Stars Vol. I.** Great Moments from Great Plays. Four 12" unbreakable records in album set D-DAU730, \$9.30. (Also 12" DLP-LL9002, \$5.95).

Contents: Housman: Victoria Regina — Act 3, Scenes 1 & 2. Helen Hayes and supporting cast. Ruth Gordon: Years Ago — Act 2, Scene 2. Fredric March & Florence Eldridge, Thornton Wilder: The Skin of Our Teeth—Act 2. Fredric March & Florence Eldridge. Ibsen: Hedda Gabler — Act 2, Scene 1. Eva LeGallienne & Philip Bourneuf. Shakespeare: King Richard II — Act 2, Scene 1 (John of Gaunt's speech) & Act 3, Scene 2 (Richard's Speech). John Gielgud.

The American National Theatre and Academy's first album contains portions of famous plays presented with actors and actresses associated with them. All the recordings are excellent technically and make a handsome addition to the rather meagre listing of dramatic recordings available at the present time. Since the album is listed as Vol. I, it is to be presumed that there will be future releases along the same lines. It is to be hoped that they will be as successful as the present set.

**SARAH BERNHARDT: Rostand: L'Aiglon — Flambeau! Mais ce soldat couche la (Act V, Sc. ii) & La Samaritaine — Je dormais. Quelquefois je dors (Tableau I, Sc. v) (both rec. Dec. 1910).** 12" record, IRCC-3075, \$2.25. Note: Mme. Bernhardt created the roles of the Duc de Reichstadt and Photine, sections of which are recorded on this disc.



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